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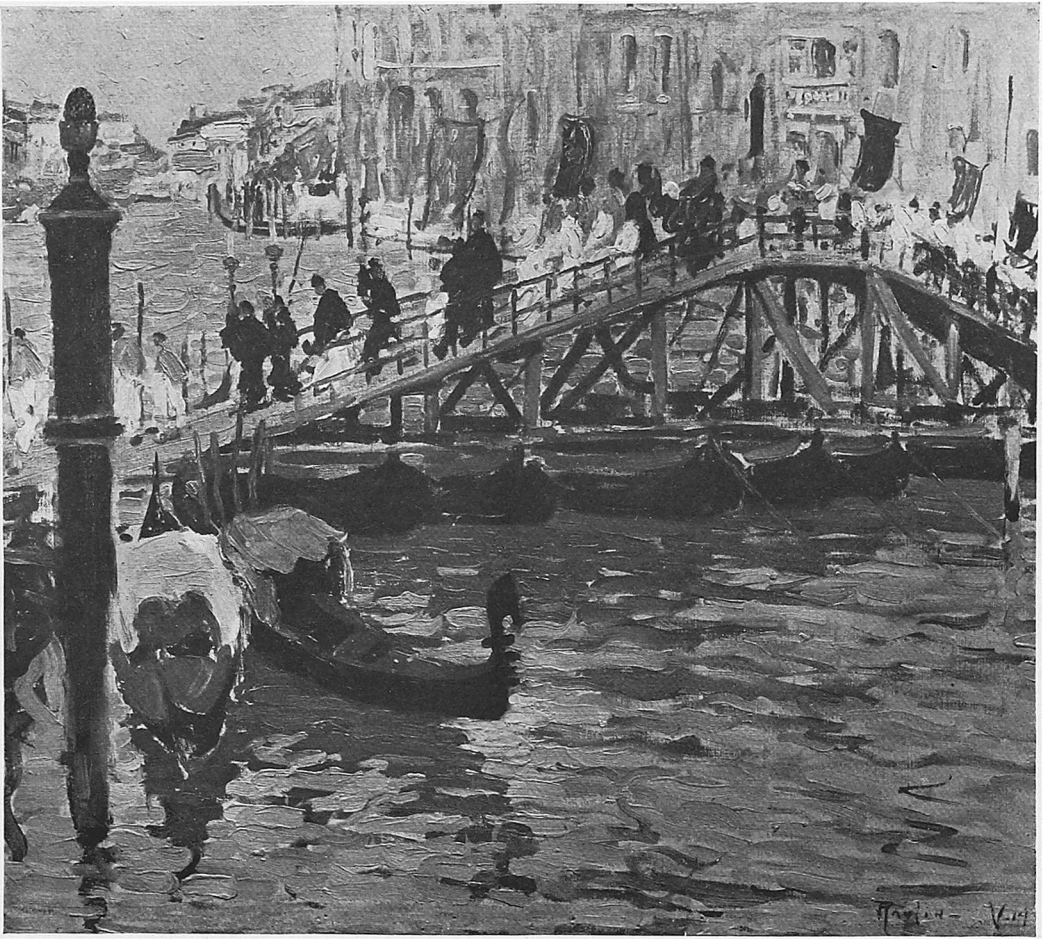
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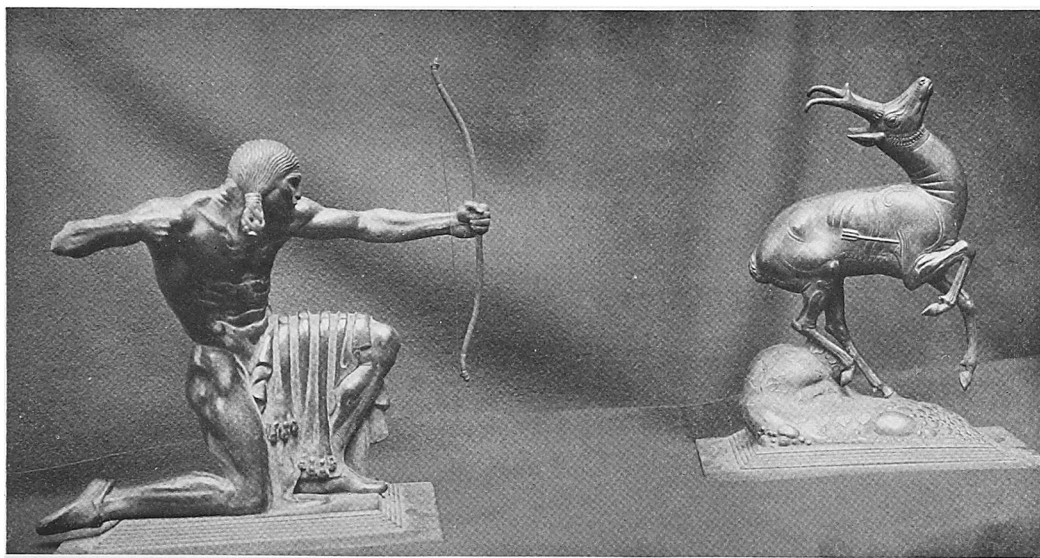
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"PROCESSION OF THE REDENTORE-VENICE"  
By GRACE RAVLIN

*Purchased by the Friends of American Art*



"INDIAN AND PRONGHORN ANTELOPE"  
By PAUL MANSHIP

Purchased by the Friends of American Art

## Gifts to the Art Institute by the Friends of American Art

THE Society of Friends of American Art has again presented the Institute with its annual bequest of paintings and sculpture by native artists, comprising five large canvases and a small group of statuary, selected from the recent exhibition.

*Winter Logging* by George Elmer Brown, the *Procession of the Redentore, Venice* by Grace Ravlin, *Storm Quiet* by Paul Dougherty, *The Building of The Coffier Dam* by W. Elmer Schofield and *Virginia and Stanton* by M. Jean McLean, are the winning canvases, while Paul Manship's wonderful little *Indian and Prong Horn Antelope* is the selection from the showing of sculpture.

Concerning the first of these paintings much has already been said in the last issue of this magazine. It will be remembered as a strong picture with an unusual and interesting sky effect, in dark tones harmonious with the grim toil of its theme.

*The Procession of the Redentore* is a colorful creation, broadly painted with a

strong feeling of life and motion, as the pageant of an elaborate ceremonial passes before our eyes.

*Storm Quiet* is a very good Dougherty which in itself is commendation. The scene presents the ominous lull of the tempest. The blue grey waters creep in long ripples with lines of foam about the rugged rocks and there is the faintest promise of rose in the cloud rift along the horizon.

*The Building of the Coffier Dam* reminds one of Gardner Symonds, whom its author, W. Elmer Schofield, is sometimes said to resemble in his color and methods. It is decidedly of the modern school with great breadth of treatment and restrained color. The broken and mingled tones of brown, grey and toned white reproduce the appearance and feeling of a wintry day beneath an overcast sky and the building operations under these conditions suggest the monotony and hardship of the labors of man rather than their dignity.

*Virginia and Stanton* also received ex-



PORTRAITS—VIRGINIA  
 AND STANTON  
 By M. JEAN M'LANE

*Purchased by  
 the Friends of American Art*

tended notice in the past issue, and have indeed been accorded much interest and distinction wherever exhibited, among other triumphs having won the Walter Lippincott prize at the Pennsylvania Academy of Fine Arts. Paul Manship's work is an exquisite though small bronzed Indian hunter poised with spent bow, whose speeding arrow has just arrested the fleet antelope of the mountainside in the midst of a graceful leap. The figure of the warrior is beautiful with slim and sinewy litheness expressed in every line. He seems as much a wild thing as the victim of his bow, who looks over his wounded side in sad-eyed wonder. Contrasted with the realism of the anatomy and pose of both red man and his game are the curious touches of conventionalization in the hair and folded lion skin

of the hunter and the various curved and curlycued lines of ornament accenting the creasing of the antelope's hide through the play of the muscles beneath, the necklace of curls about his throat and the affected, almost geometrical vine, and queer round bubbly rock formations under his little sharp hooved feet. Even this seems appropriate, however, for it suggests the art of the aborigine with its stiff and simple conventions.

This is the fifth annual purchase by the Friends, who are friends indeed not only to the artists but to the art loving public of this supposedly uncultured metropolis. May Chicago be "advertised by our loving friends" as a place where art is neither unaccomplished nor unappreciated.

In this connection it is not inappropriate

to append a short sketch of the history and achievements of this society as given in the fourth and most recent year book:

"The Society of the Friends of American Art was formed for the purpose of obtaining a fund sufficient gradually to form in the Art Institute of Chicago a permanent collection of American art. Before the organization of the society the Art Institute possessed very few works really representative of American painting and sculpture, and had but small funds with which to buy more.

"The plan of the Society has met with much favor and its members now number one hundred and sixty-nine, including four honorary members. Each subscriber signs a pledge of intention to give one thousand dollars in installments of two hundred dol-

lars each year. The meeting for organization was held in the Hutchinson Gallery of the Art Institute, June 16, 1910.

"During the four years of its existence forty-six paintings and two pieces of sculpture were presented to the Art Institute. Twenty-nine of these were selected from exhibitions of American art held in the Art Institute from 1910 to 1914. The Society also presented prints to the Art Institute, including the series of thirty lithographs and etchings of the Panama Canal by Joseph Pennell. An account of these is not given in this Year Book because they were presented to the Art Institute Print Department. The paintings and sculpture have been placed in a gallery devoted solely to the collection of the Friends of American Art."



THE BUILDING OF THE COFFER DAM  
BY GARDNER SYMONDS

Purchased by the F. of A. A.